Asifa East

The International Animated Film Society

NYC CHAPTER

MAT

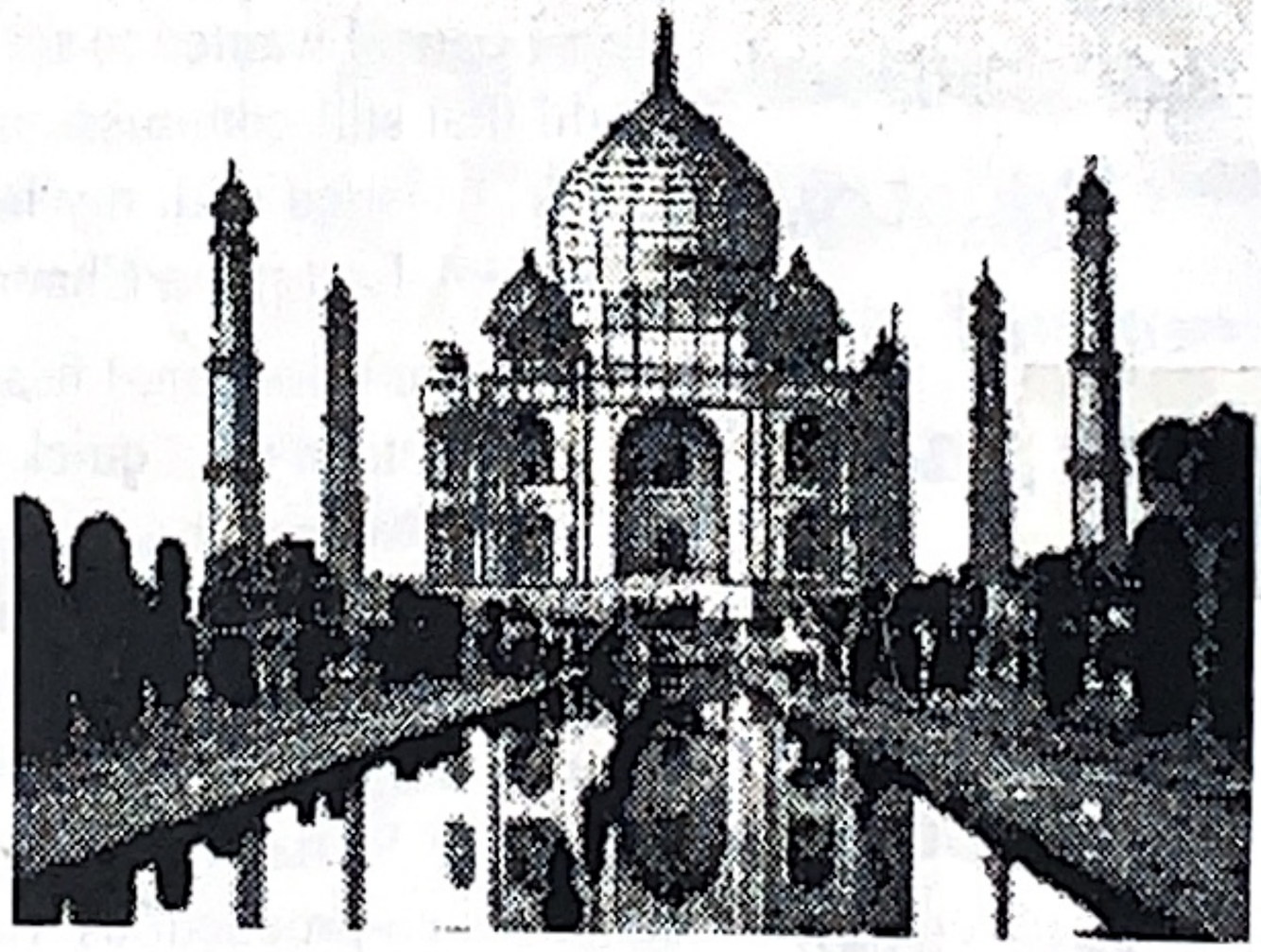
TOR

October 1997

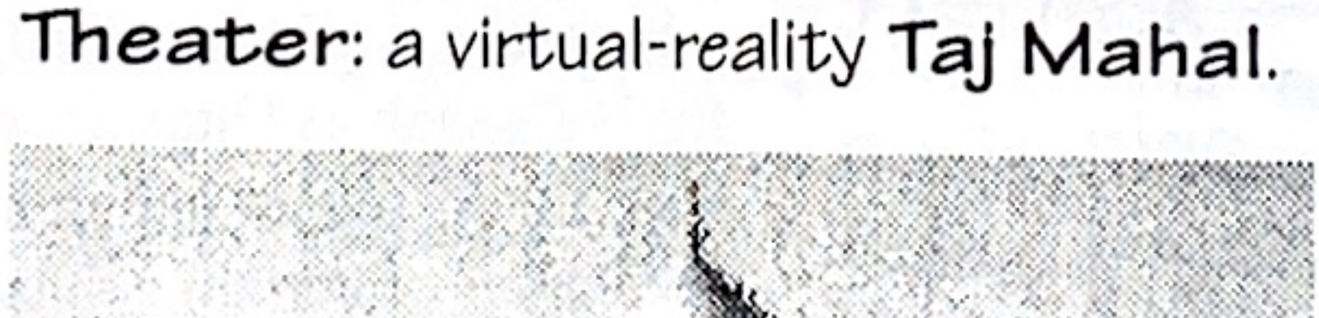
JOINT MEETING WITH NYC ACM-SIGGRAPH

siggraph 97 ELECTRONIC THEATER

Fri., Oct. 17, 1997. Tisch School of the Arts, NYU. 721 B'way (cnr. B'way & Waverly) Rm 006 **6:30pm**



Modeled in this year's **Electronic Theater**: a virtual-reality **Taj Mahal.**



Letter from the President

Linda Simensky

Greetings from the South. Actually, I haven't been in the south much lately. Many of you have asked me exactly what I do while traveling so much. I am going to be honest. I am participating in a government experiment analyzing the ratio of frequent flier miles to jetlag. Since I live in a city completely inconvenient to my job, I am a perfect specimen for this analysis. The study is inconclusive, so far.

Actually, the past month has included a few trips that have taken me off the usual LA/NY path. There are four other Cartoon Networks besides the one in the U.S., in Europe, Asia, Japan, and Latin America. I occasionally have work that takes me to Cartoon Network Europe, which has an office in London.

I am fascinated by London's animation industry. It's fairly small, and for the most part, located in Soho. This made it very convenient for me to visit various animation shops and animators.

> "I'm fascinated by London's animation industry, one of the few places left in the world that still commissions abstract animation to run on the air."

My trip included a pilgrimage to Channel 4, which has to be one of the more interesting buildings in London. Some people call it "the rocketship." It reminded me of a building made of clear Legos. I wanted to see the one of the few places left in the world that still commissions abstract animation and runs it on the air. I visited with my hero, Claire Kitson, who is going to let ASIFA-East run a Channel 4 program in the spring.

When I left London, I headed out to LA for a few days. Then it was time to make a quick stop in Atlanta before heading over to Baden, Switzerland for the second Fantoche Film Fest. I had promised two years ago that I would participate in a panel on television animation, which I did. I learned that Switzerland has none of its own animation productions. Each of the three regions of Switzerland contributes to its nearest neighboring country's co-productions. Lots of dubbing goes on. It sounded complicated, and doesn't do much for Swiss animation.

Fantoche was great, though. This festival is probably what festivals such as Ottawa were like in the 70s and early 80s. It was small, somewhat intimate, and had some of the best screenings of current animated films that I've seen in a while. The other programs were good too. They featured themes such as black and white films, psychedelic films, and Channel 4 animation. Of the four people who ran the festival, at least two that I know have solid backgrounds in film theory. That seemed to guide the programs.

The town of Baden, near Zurich, is an older city known for its thermal baths, and we all experimented. I tried mine in the morning, and found out pretty quickly that these baths are **really** relaxing. After my bath, I went to a screening and slept through it.

The next weekend, it was off to Ottawa's new international Student Animation Festival. This was the first festival of its kind. I was curious to see what four days of student films would be like. The festival was small, but by this point, I was sold on small festivals, and found the size to be fairly comfortable.

The programs were demanding, no doubt about that. The films were a cross-section of styles and schools, but on the whole, the festival selection leaned more towards abstract or at least seemingly plotless films. By this time, the jetlag had kicked in for me, and I found the films quite challenging (i.e. I rarely knew what was going on.).

But there were some great films, including ASIFA-East's very own Michael Dougherty, who won the prize for best backgrounds for **Season's Greetings**. The other non-student pro-

ASIFA-East

The International Animated Film Society, Northeast/New York Chapter

a program of the New York Foundation for the Arts

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Have newsletter questions? Want to contribute? Call **Mark Segall** at 212 989-4369

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Questions about ASIFA-East's annual April **film festival**, or any other ASIFA related questions, should be addressed to **Linda Simensky** at 404 885 0821

Letter from the President (cont'd)

grams were quite successful, and included shows of **J.J. Sedelmaier, Bill Plympton**, and music videos.

I helped coordinate a show of international animators' first films, based on a similar program I put together for ASIFA-East in 1992. I also led a seminar called **How to Get a Job**, and got Michael Dougherty to be the in-person case study. I think it was helpful, but I'll only know if we can assemble the same group next year and see if they have jobs.

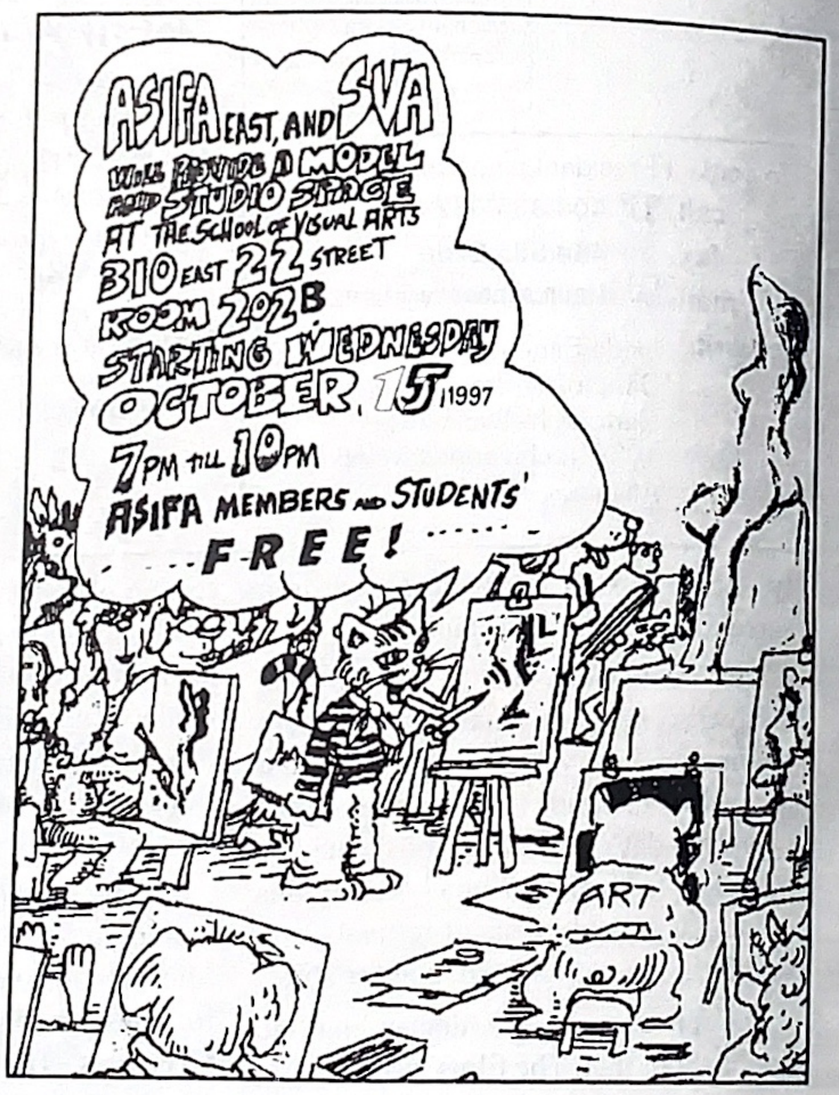
Following Ottawa, I flew out to LA. This past weekend I stopped in NY for Mo Willem's wedding. Animation-wise, this was a great place to be. I got caught up on the NY animation scene while watching Mo get hitched. It was lots of fun. Mo and Cheryl sure can dance. I was amazed that during the toasts, no one used the phrase "Mo-mentous occasion" either. Nor did anyone tell Cheryl about the term "animation widow." Well, plenty of time for that.

We all wish Mo and Cheryl the best. On this Mo-mentous occasion.

As for my jetlag, I know the floaty feeling I have right now is not euphoria. I am off to get some sleep, and I'll be back in a month. Wide awake, I hope.

Life drawing classes resume **Oct. 17**

For further info, call **Don Duga** at **212 352 1375** (Polestar Films).



Shmoozilla says: WHO's WHO & what's what

by Laurie Edmonds

Drawing, drawing and more drawing. Been doing lotsa that—more drawing classes and learning a new visual trick or two. A lizard must always brush up on her skills in between reports—that leads me right into encouraging you to take **Don Duga**'s figure drawing class starting on October 15—Wednesdays 7-10pm. It's at **School of Visual Arts** at 310 E. 22 St. building, Room 202B. It just so free to **ASIFA** members and **SVA** students! There's no instruction, just some great models—join us for a nude or two.

Bill Plympton's new animated film **Mondo Plympton** had a lively week-long stint at NYC's **Cinema Village**. It's now running off to numerous art theaters throughout the great USA—**Cleveland, Boston, Providence, Atlanta**. Meanwhile, Bill's second animated feature **I Married A Strange Person** has crossed the Atlantic to conquer Europe: Germany's **Hamburg** Film Festival, Spain's **Sitges** (Barcelona) **Fantasy** and **San Sebastien Horror** Film Fests, plus just-added stops in **Stockholm, Oslo**, and **Belgium**. It's also making (Pacific Ocean) waves at the **Honolulu Underground** Fest.

Didja know the **Annecy** Film Festival in lush, beautiful France will be going annual? Yep, the next festival is set for May 26-31 '98 – this allows for more films to be shown and it makes the judging more manageable.

David at **Animation Images** Gallery let me know they are having a **Disney** Art Show from Nov. 8th to Dec 2nd –the opening reception is at Nov. 8th from 6-8 pm. The show has original production art from 1937-present, hand-painted and signed limited editions. The location is One Chase Road, Scarsdale Village. Phone: 914 725 5936. The Gallery also holds animation classes for kids on Saturday mornings.

John Andrews has packed his stuff up and left his **MTV** position as **Vice Prez** to take on some independent producing projects.

Casper the Friendly Ghost is destined for the small screen again! **Harvey** Entertainment and **Saban** Enterntainment are co-prodincg a second live-action full-length, direct-to-video feature. Should be appearing in Fall 1998. It's the sequel to **Casper, A Spirited Beginning**, just released on

video in September. Casper's a popular ghost-due – selling about 1.2 million videos in the first week of sales.

Chuck Jones takes the cake! He celebrated his 85th birthday on Sept. 21 in Burbank, CA at a large wing-ding given at the Warner Bros' Studio Store.

Philadelphian **Sheila Sofian** recently received 3 grants to complete her animated film **Survivors**—stories of abused women. She's aiming towards this fall to finish the film. More than 10,000 drawings are being colored in by former students of hers from the Institute of the Arts in Philly. (Sheila recently resigned from teaching to work fulltime on the film). She received 2 grants of $5,000 each from **Women in Film** and the **Pennsylvania Council on the Arts**—and the $50,000 **Pew Fellowship** (only 11 other animators have received this coveted award.)

In early August I attended two **Robert Flaherty Seminars** which I believe to be their first all-animation evenings **ever**. **Animated Images: An Exploration of Multicultural Talents,** hosted by **Tee Collins**, included a brief history of African Americans working in animation since the 1970s, including **Wardel Gaynor, Kim Albert, Gabriel A. Tollivor, Barry Caldwell, Saundra Sharp, Charlie Dorkins, Jim Simon**, **Larry Mitchell** and **Kevin D. Goovia** (who is presently producing and directing **The Adventure of the Holidays)**. On the second evening, **National Film Board of Canada** animator **Grant Munro,** opened the **NFB Archives** to show his own work as well as that of **Carolyn Leaf**, **Jacques Drouin**, **Wend Tiby**, **Janet Perlman**, **Norman McClaren** and **Richard Condie**. Speaking of Condie, a select group of original hand-painted cels from his **The Big Snit** will be available for purchase online from the Animation World Network (**www.awn.com**) at their soon-to-be-opened **Animation World Store**.

Candy Kugel of Buzzco was absolutely hovering 3 feet above the ground as she described the experience she and **Vince Cafarelli** had regarding the screening of their film ***KnitWits***. It opened this year's **New York Film Festival** along with the highly acclaimed feature ***The Ice Storm***. What was that like?

"Pretty cool—swell as it could be—better than I ever imagined!" Candy gushed. "The audience was incredible—everyone loved the film!"

Backstage was no small potatoes either—Candy, in her Nicole Miller dress and Vince in his Armani hung out with ***Ice Storm*** director **Ang Lee** and producer **James Shamas**, not to mention—though I will!—two of the film's stars, **Kevin Kline** and **Sigourney Weaver**. Then on to the party at **Tavern on the Green**. Everyone came up to congratulate them (those l'il hotshots of the night). Next day, Times film critic Janet Maslin wrote **KnitWits** up as "witty, spritely."

I'd be really happy if you'd give me a buzz—really! Call (212) 496-3759.

Notes on this months' screening

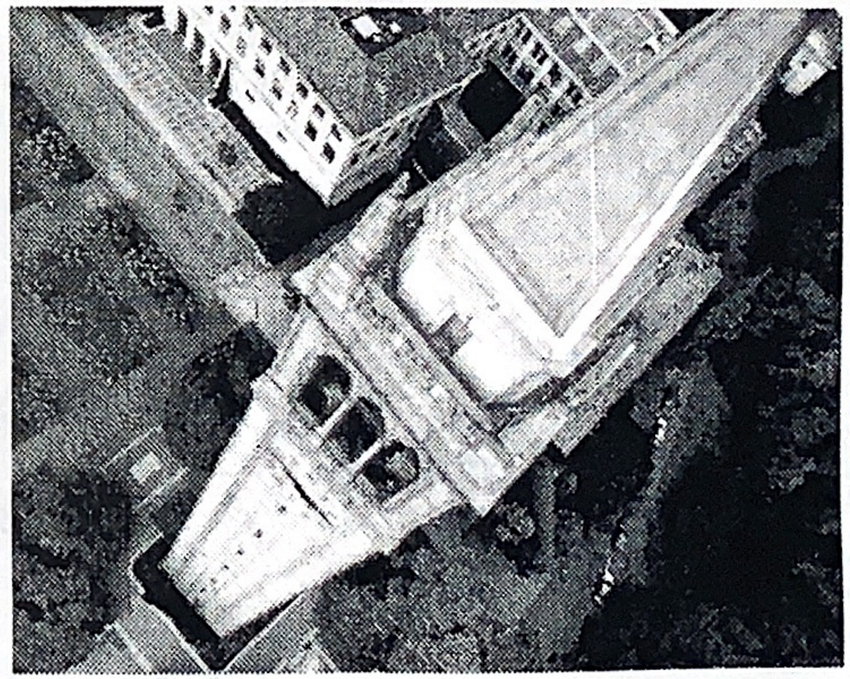
siggraph97 ELECTRONIC THEATER

ASIFA-East and NYC ACM/SIGGRAPH hold their second annual joint screening.

In a reprise of last fall's exceedingly popular event, join members of NYC ACM/SIGGRAPH (a professional organization for those involved in computer art and animation), to view the **Electronic Theater:** the juried collection of top computer animations, as shown at the international **SIGGRAPH 97** conference in Los Angeles last August.

The animations range from high-end Hollywood special effects to highly obscure NASA scientific visualizations; from slick commercials to heartfelt art pieces. You'll see excerpts from **Mars Attacks**, a virtual-reality Taj Mahal, **Barbie as Rapunzel**, and **Modeling and Rendering Architecture from Photographs**. Maybe even **Filter-Regulator-Lubricator** (don't ask).

While the hand-drawn versus digital discussion is by no means over, computer animation is growing ever more fluid and expressive. Perhaps even soulful? Come and see for yourself.—*Trilby Schreiber.*



Computer-generated streetscape from **Modeling and Rendering Architecture from Photographs.**

This Xmas season, you can't afford to miss "Colonel" Tom Warburton's infamous...

Here at the plush offices of ASIFA East, Executive CEO President for Life Linda Simensky has ordered the immediate liquidation of all used animation art stockpiled in our vast, overstocked warehouses to make way for the truck loads of new 1998 animation art!

These warehouses are just crammed to the roof with cels and drawings hand crafted by famous name brand animators and studios that have donated their works to ASIFA East. But, upon one of President Simensky's routine and thorough inspection tours of the storage facility she has decreed that it all must go and we're scrambling around like crazy to get it cleared out by 1998!

Folks, the new 1998 animation art looks to be some of the finest quality ever produced, but now is the time to get your used animation art while you still can! You want it—we got it! So how do you get it? Right! It's time for another...

ASIFA EAST USED ANIMATION ART AUCTION

If you were at the 1995 ASIFA East Used Animation Art Auction you probably ran off into the night laughing at the ridiculously low prices you paid for quality, name brand animation art. And you felt good about it too, because while you got great animation art, you also helped ASIFA raise something like 17 million dollars (approximate figure, please contact ASIFA East for exact total). Educated consumer and powerful ASIFA executive Nancy Keegan claims "I shop at the animation art galleries, but I buy at the ASIFA East Used Animation Art Auction".

For those of you who aren't "in the know" about this great event, please allow me to explain. This December, we'll be showing films by some of the hugely successful animation studios and internationally famous independent animators that you have come to know and trust when it comes to making great cartoons. Missing this alone could leave you shunned and ignored by friends and co-workers who once thought you were "da bomb"! But after the films are over is what you really don't want to miss. Beautiful original artwork from all the screened films that was donated by the generous film makers will be auctioned off with every penny of the money going to benefit ASIFA East! Every penny! All so we can continue to serve you with the quality that you expect. Watch this newsletter for more information while we continue clearing out our inventory of luxurious used animation art to make room for the new '98 models!

Attention: This benefit is serving as a fund raiser for ASIFA East and as a chance for people in animation and those who dig it to afford animation art. Please, no dealers. Special dealer-sniffing dogs will be on hand at all entrances, so don't try anything tricky.

For information or to donate artwork contact

TOM

"Everything MUST Go"

WARBURTON

212 253 8507 or
GoddamTom@aol.com.

The Byte Stuff

RetasPro

A Promising New Animation System for Macintosh

Brian Cirulnick

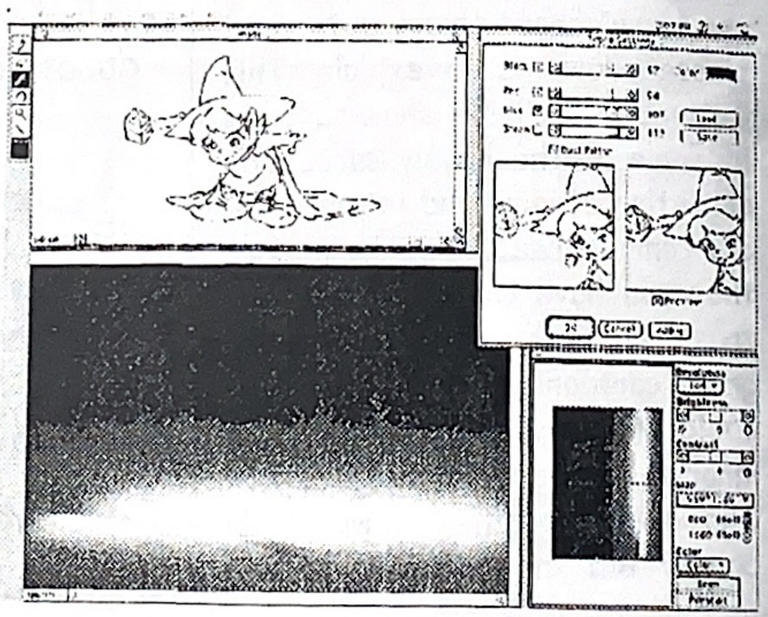
In previous columns I've discussed computer-based broadcast animation systems such as **Softimage Toons** and Cambridge Animation Systems' **Animo**. Until recently, no such system was available for the Macintosh, as Toons ran on SGI and Animo ran on Windows NT.

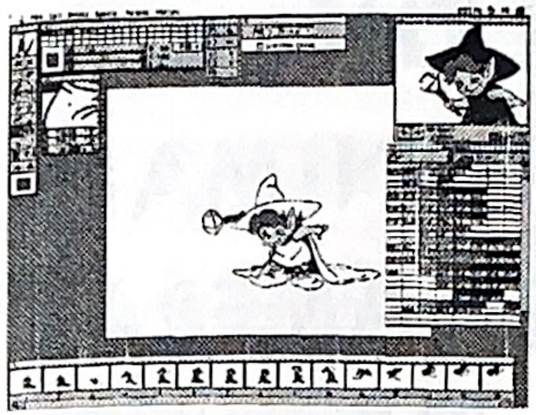
However, at the **E3 Expo**, held in Atlanta this year, I happened to stop by a booth that was running a cute animated cartoon on a monitor. At first glance it seemed to be a Japanese Anime/Miyazaki style cartoon. Intrigued that this was part of a new kind of videogame, I inquired what cartoon this was a part of. It turns out that the cartoon I was looking at wasn't part of a game at all - but a demo of an animation system created for the **Macintosh**.

Retas Pro is a complete animation production system for the Macintosh. Developed in Japan around 1993, the system has finally started to reach the USA and Europe. Like Animo and Toons, the system is split into modules so that different parts of the animation production team need only use the pieces of software they need to complete their part of the project.

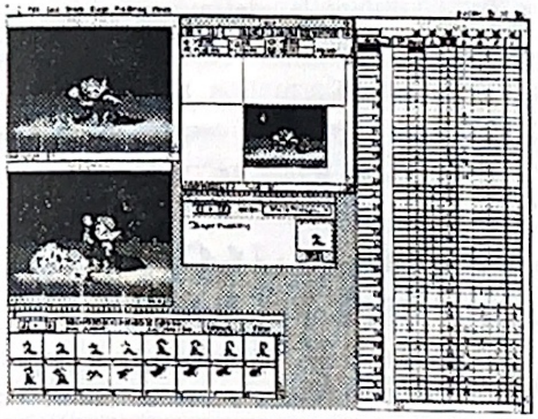
The three main sections of the system are:

TraceMan (shown below)- for high quality scanning of drawings. It autotraces the pencil-line into a computer image ready to be colored.





PaintMan (shown above) contains not only a method of coloring a drawing, but once an area is selected by the paint program and assigned a color, the program can automatically follow that part of the character or drawing through a complete sequence of frames and do the rest of the work for you. Should you later decide to change a color, again, the program will take care of the drudgery and complete the sequence once the first frame is done. Another great feature —it's ability to fix gaps in outlines, so that the color doesn't "bleed" into the rest of the picture.



CoreRetas (shown above), the main section, allows ultra fast compositing, special effects and lighting effects. Lighting will effect the colored drawings and background art. The system uses an exposure sheet as it's interface for this area, acting as "virtual cameraman". There's an additional module known as **RenderDog** that allows the creation of final frames rendered across multiple machines networked together into a single "render-farm".

Retas Pro 3.0 will work on any Mac with a math-coprocessor (a chip found in most high-end Macs), 40 megabytes of Application RAM (48 megs of RAM in total) and a 13-inch, 24-bit monitor with a minimum resolution of 640x480. (Traceman and Paintman need only 32 megabytes of RAM, but rendering and outputting to video require more.)

To boil it down, I'd just say you need a fairly good Macintosh with a lot of RAM. However, high powered systems have become amazingly cheap in the past few years, and the high-end Macs now sold by Apple (Macintosh 8500 and up) have built-in abilities to go directly to videotape using S-Video or composite "RCA-style" connectors. With the proper amount of VRAM (Video Ram), the new high-end Macs (8600 and 9600) will display 24 bit color on an NTSC monitor and on the computer monitor simultaneously.

You will also need your favorite method of getting the computer video onto a video system for recording. As the system renders each frame and then outputs that to video, single frame video capability is a must. This can be via an edit tape-deck such as a Sony BVU-75 or a laserdisk recorder such as the Pioneer VDR-V100. Make certain that the machine can read and write video timecode.

Retas Pro was developed by a Japanese company, **CELSYS Inc**. in Tokyo, but is being distributed here in the United States by **Digital Design Development** 16118 Chatsworth Street Granada Hills CA 91344 **Phone**: 818-892-1299 **Fax**: 818-892-3989. I will have more detailed information on this animation system in my next installment.

First in a series by NYC animation industry veteran **Bob Lyons** about the role of the camera—and the cameraman—in the creation of animated films.

THE ANIMATED CAMERA

The camera records the visual information in front of it, and organizes that information's sequence. The camera records motion as a series of stopped action frames (in live action) or creates motion by recording a series of prepared art images (in animation).

In terms of today's digital technologies however, where the visual subject matter no longer exists in physical form, but instead as organized patterns of information bits, "camera", like the visual information it records, loses its physical form.

Digital software systems configure moving picture information, input by the artist, based on the structure and variables derived from, and established by, traditional moving picture cinematography. In effect, current digital (or computer) moving picture mediums record and sequence images through means of a *virtual* camera, necessitating:

AN EXPANDED DEFINITION OF CAMERA

to encompass all past and present and future motion picture processes.

CAMERA: the record or input side of any two-sided system of moving image recording and playback. Beyond traditional 35mm and 16mm cameras this includes: frame grabbers, camcorders, cine scanners, motion capturers and any number of things that haven't even been invented yet.

THE FRAMED IMAGE

As the center of the moving picture recording process, camera is more than the faithful reproducer of the images it frames. Camera represents the point in the process where a variety of aesthetic decisions must be made by the artist/director that will partially define the look of the resultant output images. Output images can be selectively and creatively accentuated and/or altered in the recording process, if the parameters of the given recording device are known and applied. Animation in particular lends itself to selective effecting of the framed image. By definition animation is a single frame process of handling moving picture information, allowing for precise frame by frame control of all parameters of the image recording process.

BELIEVABILITY OF MOVING PICTURES

Perception of believable moving picture images depends on a number of visual observables. These observables are defined by laws of motion and gravity, light and optics in physical reality. Visual cues corresponding to the way our eyes see can be utilized to suggest illusions of size, position, perspective and distance, focus, exposure, contrast and color, direction, motion, speed and time. Acting in concert these variables define an image landscape of mobile compositions based on our own senses of perception. Whether reflecting or disrupting our perceptual sense, the image creator must understand the adjustment of visual parameters to successfully initiate the desired response from the viewing audience. Existing at the focal point of the image recording process, camera is where the artist composes these final variables of the emergent image.

MINDS-EYE OF THE STORYTELLER

Framed in a less mechanistic context, camera can suggest simultaneously multiple levels of information. Beyond merely a means for the process of recording moving picture information in a controlled manner, camera is instrumental in describing many of the more abstract aspects of the images it records. Camera is the instrument of the artist/director's vision. Literally, camera is the lens through which the visual idea is realized. Camera also represents the mind's-eye of the storyteller; the perspective, point of view and perceptions of the individual through whom the images of the action are currently unfolding (i.e., a disembodied impartial observer, an unseen narrator or character within the photoplay). Additionally, camera helps to set the psychological landscape of the moving picture's content, suggesting by the nature of its presence concepts of awareness, purpose, consciousness or dream, attention, distraction, hallucination or even madness. Camera can be used in establishing temporal associations, moving instantaneously from present to future to past exploring the realms of memory and anticipation, Déja vu and premonition, camera is the template on which all these abstract elements are ultimately struck. Finally, camera is what frames audience identification, stimulating suspension of disbelief and allowing for immersion in the unfolding story. The captured camera images become the flickering fantasy world that the audience projects itself into, becoming in a sense a projection of their own thoughts and visions, as if they were experiencing this created dream world first-hand. The Audience, identifying with the frame of reference through which the action is being presented, becomes participant in it. The Images filling their field of view draw them in, making them a part of the action.

The next installment of **The Animated Camera** *will be entitled* **A Part of the Action.**

Anny Mator *by howard beckerman*

to be continued...

WELL ANNY, YOU'RE GOING HOME WITH THE SPECIAL AWARD TUCKED IN YOUR KNAPSACK!
YEP...
PRESS
AWARD
AWARD
BUT I'M STILL SURPRISED, ASTONISHED AND AMAZED...
THAT I CAN WALK WITHOUT FALLING OVER!!
©BECKERMAN

Awards & Achievements

Congratulations to Faith Hubley on receiving the Independent Feature Project's first-ever Special Gotham Award for Animation. Gotham Awards celebrate New York as a film center and honor individuals who have demonstrated an outstanding commitment to independent filmmaking. Faith, who has made 20 animated films of her own, in addition to the more than 20 she co-produced with her late husband John, personifies that kind of commitment. Faith most recently completed **My Universe Inside Out** and is currently animating a piece about death and dying, **Beyond the Shadow Place**.

For those of you who missed the Emmys—the animated anthology **How Do You Spell God?** won for Best Children's Program of 1997. That HBO special included work by **Albrecht Maciek, Michael Sporn**, and **Don Duga & Irra Verbitsky**, and opened with a piece by **Debra Solomon**.

Debra's excited about the award, but even prouder of her second independent film, **Everybody's Pregnant**—she wrote it, sang it, directed it, and animated every frame. "It's very different from my first **(Mrs. Matisse)**—more personal, and I had more fun with it." Debra, who has designed and storyboarded, felt it was time to sit down and "really learn to animate." It's given her a better sense of how to direct her animated shorts in the future. Everybody's Pregnant was shot at **F-Stop Studio** by Gary Becker.

Awards we overlooked due to our summer hiatus: The **Promax/BDA** Awards given at June's **Broadcast Design Association** convention in Chicago. Silver Awards went to John Dilworth for his **Farm, Mondrian** and **Rollercoaster IDs** for **Cartoon Network**, and to Steve Dovas for his **Winky Dog Xmas, Bug Eyes**, and **Martian** IDs for **HBO-NY**. Silver Awards for Promotional Animation went to Allan Neuwirth's **Pay-Per-View It!** for **Viewer's Choice-NY**, and to Eric Rosner's **Nickelodeon Bumpers**.

Our condolences to Pamela Scoville

(President, Women in Animation/NY) on the sudden tragic death of her husband Michael on Friday, October 3, 1997. Michael Scoville was the founder of the Animation Art Guild, an organization devoted to the setting and upholding of the highest standards among dealers in animation art. Anyone who called Pam on the phone will remember his wonderful deep voice on the other end of the line, either on the machine tape or in person. He will be missed by many, many people in the animation world.

Donations may be sent to Broadway Cares/Equity Fights AIDS in the name of Michael Scoville. Make checks payable to BCEFA, and mail to BCEFA, Attn: Susan Leone, 165 W. 46 St. S. 1300, NYC 10036. You may also specify a message to be written on the card notifying Pam of your contribution.

WIA/NY is collecting writings and/or drawings to be presented to Pam at a memorial service, time and place to be announced. All those wishing to express their sympathy in this way are encouraged to write or send artwork to her c/o **aNYmator** Editor Mark Segall, 34 Horatio St. 3C, NYC 10014.

ASIFAEAST Oct-Nov97

Fri	**Oct 17**	6:30pm	**ASIFA-East** screening: siggraph 97 **ELECTRONIC THEATER**	**Tisch School of the Arts, NYU,** 721 Bway, Rm. 006
Sat	**Oct 18**	6:15pm	An Evening of Animation at **Brooklyn Museum's Cantor Auditorium.**	**Bklyn Museum** 200 Eastern Pkwy ☎ (718) 638-5000, ext. 230 for details.
Mon	**Oct 27**		**Deadline for November aNYmator**	☎ **212 989-4369** or email AlphaneMoo@aol.com or 71341.501@compuserve.com
Wed	**Nov. 5**	6:30pm	**ASIFA-East** board meeting	**Buzzco,** 33 Bleecker St., 5th Fl.
Fri	**Nov 14**	6:30pm	**ASIFA-East** screening: Mimi Brennan presents the films of Bob Godfrey	**Tisch School of the Arts, NYU,** 721 Bway Rm.TBA

News Briefs

Jumbo Pictures is producing 31 new episodes of **Brand Spanking New Doug** created by Jim Jenkins. BSND is an animated half-hour weekly series about the adventures of a wildly imaginative, super-impressionable and plain ol' average 12-year old kid named Doug. The show is telecast internationally and domestically as part of **Disney's 1 Saturday Morning** on ABC.

Black Maria Fest deadline Nov. 14. Last year's festival received 900 entries and its tour included 73 public presentations coast to coast. In the Oct. 1996 **aNYmator**, I wrote: "Animators appreciate [this] being an open competition...where their films are not ghettoized in a tiny sidebar."

Fest director John Columbus is a live-action filmmaker (currently at work on a project entitled Corona), but he experimented with animation during his college years and has a long-standing affection for animated film. Year after year, animated entries in Black Maria have been extraordinarily popular.

Black Maria jurors this year are Sally Berger, Dept of Film & Video, MOMA, Thomas C. Guy, Jr. independent filmmaker and member of the screening committee for the Newark Black Film Festival; Peter Hutton, independent filmmaker and faculty at Bard College, Cara Liebenson, Senior Program Associate at PBS, and Marian Masone, Associate Program Director, Film Society of Lincoln Center.

Celluloid officially obsolete? A recent e-mail from Steve Dovas: "Rafik, outpost of cheapness for the struggling independent has ceased to sell motion picture film. Can it be that I'm the only one who finds this surprising—or depressing?"

News Briefs and Awards & Achievements compiled by Mark Segall